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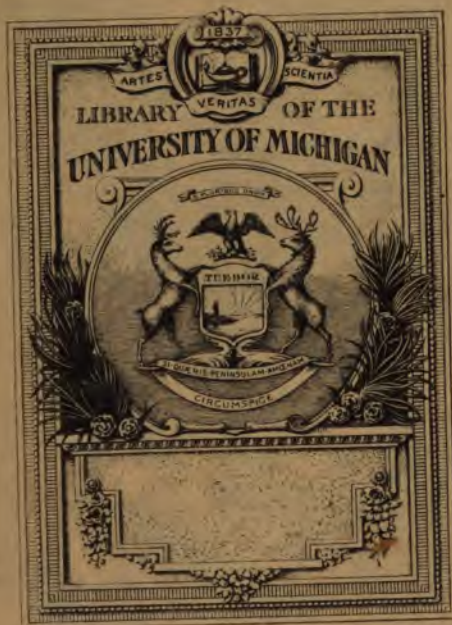
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HOW TO READ YOUR OWN CHARACTER

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P. 1



A FEW PRELIMINARY
SUGGESTIONS BY
KATHERINE M. H. BLACKFORD
TO HELP YOU STUDY
THE COURSE
READING CHARACTER AT SIGHT

FOUNDED BY
INDEPENDENT CORPORATION
NEW YORK



HOW TO READ YOUR OWN CHARACTER

KATHERINE M. H. ^{Hunting}BLACKFORD, M.D.

ARTHUR NEWCOMB, *Editor*

A Few Preliminary Suggestions
to Help You Study
the Course.

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INTRODUCTION

I wish you would take this short introduction as a direct, personal message from me to you—just as if I could look into your face and talk to you as you begin your study of "Reading Character at Sight."

To begin with, I cannot refrain from congratulating you upon your good sense and good fortune in taking up this study.

In my twenty years' experience in using and teaching a few plain facts about people, I have seen many an otherwise brilliant man fail of success and happiness simply because he did not know how to get on with people.

Nearly every day, during all these years, some man or woman has come to me for help who had birth, exceptional home environment, education, brains and opportunity, but had failed to make either a good living or a happy life because of this same fatal lack.

Many of these have been not only unsuccessful in business or profession, but unhappy in family life and starved for companionship and friendship.

Many have asked me, despairingly, "Why do people dislike and ignore me? Why do I always drive away the very people I want most to attract?"

And the answer always is, "Lack of understanding."

But there is a brighter side.

It has been my privilege to see those who could not get on well with people learn to do it by learning how to know what people were by looking at them—by using the very knowledge you are now setting out to learn and use. I have seen the successful become more successful—failures become successful—the unpopular become popular—the popular become more popular, more discriminating, and, hence, more useful.

Because, after all, there is scarcely a legitimate human

desire that can hope for gratification except through ability to make people like you, to make them believe you, and to get them to do as you wish them to do. All the world's greatest, most useful, most successful, and most loved men and women have had this ability in marked degree.

And this ability has come to them from two sources—their own powers of observation and their own common sense.

The seven lessons in this course are designed to help you to train your powers of observation and your common sense about people.

And that is why I congratulate you.

The one way to succeed in increasing your ability to get on successfully with people is to *use* your knowledge.

Use what you have gained by experience before you ever saw this course.

Use what you will learn in these lessons—*from the very first page*.

To show you how to use such knowledge effectively, I have prepared this preliminary booklet telling you how to read your own character—not next week or next year, but, at least in part, this very hour.

Yours sincerely

KATHERINE M. H. BLACKFORD

BEGIN NOW TO READ YOUR OWN CHARACTER

The personal traits about which you can learn most easily and simply are those indicated by the color of your hair, skin and eyes.

Are you blond or brunet? Or are you medium in color?

Your mirror will tell you.

Stand up before your mirror now and take a good look.

Is your hair a light color, yellow, golden or red? Is your skin white or pink?

Are your eyes blue, light or gray?

If this is your color, you are a blond—a distinct blond.

If your hair is black, your eyes dark brown, and your skin olive or brown, you are a brunet.

If your hair is brown, your eyes hazel or dark gray, and your skin neither light nor dark but medium, then you are medium in color.

But perhaps your hair is dark brown or black, your eyes blue and your skin fair; or perhaps your hair is light or golden or red, and your eyes brown, and your skin fair but freckled.

First, how should you classify yourself in these cases?

Generally speaking, you would classify yourself as medium, although the probabilities are that if your eyes are blue and your skin fair, no matter what the color of your hair, you will have more of the traits of the blond than of the brunet. While if your hair is light, your skin fair or freckled, and your eyes brown, you will have more of the traits of the brunet.

If You Are a Blond

Now, if you are a “pure type” blond, and especially if you are tall, rangy, square-jawed and have a nose which is high in the bridge and rather thin, you have the following traits:

You are energetic, dynamic, fond of physical and mental

activity, of games and of conquests. You love variety; you like change in interests and in the form of your activities; you like to have new problems to solve, to see new places, to make new acquaintances, and to do original, creative work of some kind. You hate confinement and restraint; you have little patience for detail, and you do not like monotony and routine.

If You Are a Brunet

If you are a distinct brunet, particularly if you are short in stature, rather stocky, have a prominent jaw and a rather small nose, you are patient, painstaking, conservative, careful, constant in your affections and friendships, and are more inclined to improve upon, adapt, and apply already existing ideas than to do strictly original or creative work.

If you are medium in color, you are neither so variety-loving, impatient and original as the blond—the distinct blond—nor so patient, careful, conserving, constant and meditative as the distinct brunet. In these respects you manifest a goodly degree of balance between the two.

Do Not Trouble About “Exceptions” Now

Just at this point it is necessary that I should give you an important warning:

There are a few modifications and variations of these traits in some types among blonds and brunets which you will easily understand when you have studied the complete course. Therefore, if, upon analyzing yourself in accordance with this preliminary booklet, you find what appears to be an exception to the rules I have laid down, do not let that disturb you. You will understand it all fully when you have made a more thorough study of yourself in accordance with the seven lessons. Of this much you may rest assured:

My associates and I have observed and recorded the per-

sonal appearance and traits of character of hundreds of thousands of individuals in all parts of the world. Among these we have found that the distinct blond has the traits I have just given you in a vast majority of cases; while the distinct brunet has the traits assigned to him in this booklet in a vast majority of cases.

How to Classify Your Own Profile

The moment you begin to read Lesson One of "Reading Character at Sight," you will want to know what is your own form of profile, because this lesson is a study of profiles and what they indicate.

You will want to know whether you are a "convex," "concave," "plane," "concave upper, convex lower," or "convex upper, concave lower."

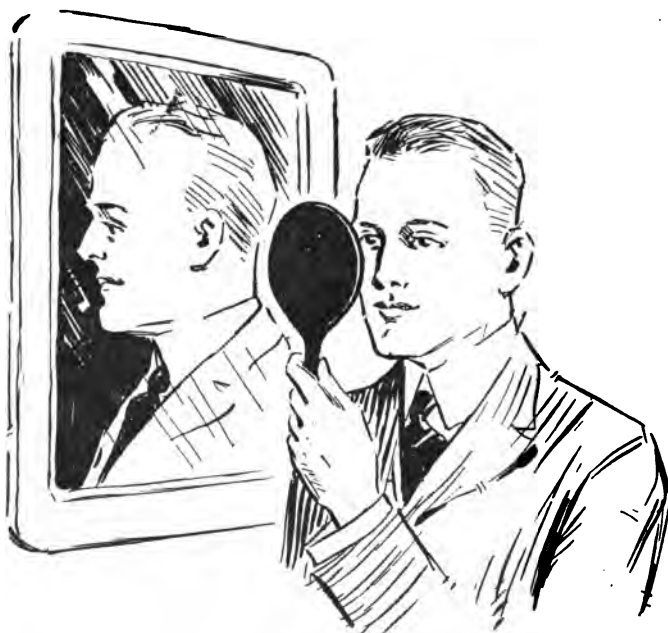
So that you may be prepared for this beforehand, I am going to tell you just how to determine your own form of profile and, if you wish, have it before you as you study.

Then you will know, when you come to the description of your profile and the traits which go with it, that you are reading something scientific and authoritative about your own character.

The first way to do this is by use of two mirrors. If you have a small hand mirror and a large fixed mirror in reach, do this now, and I will tell you how to proceed.

First, look into the hand mirror at your reflection in the large mirror, as shown in *Figure 1*. Experiment a little until you get a view of your face in exact profile.

Now, what is your first impression? Is your profile sharp? Does it resemble the pointed end of a lemon? Does your forehead protrude just above your eyes and slant backward as it rises? Are your eyes prominent? Have you a large, prominent nose? Are your lips pushed outward? Does your chin recede? In short, is your profile wedge-shaped, with the tip of your nose at the point of the wedge?

**FIGURE I**

Then you are a "convex," and will find a description of your traits on pages 14 to 18 inclusive of Lesson One.

Or perhaps your profile is like the inside curve of a banana. Is your forehead prominent or bulging at the top, and rather flat just above the eyes? Are your eyes deep-set? Is your nose snub or sway-backed? Are your lips drawn in? Is your chin more prominent at the point than just below your lips?

Then you are a "concave," and will read what I have to say about your traits on pages 20 to 23.

Now, as a matter of fact, your profile may resemble neither of these. They are the extremes, and most people are not extreme. You may be moderately of the "convex" type—that is, may have a moderately sharp profile. Or you may be moderately of the "concave" type—that is, have a moderately "dished" profile. Or you may be half way between. Look at your profile and see. Are your forehead, eyes, nose, mouth and chin all on one nearly vertical line or plane?

Then you are a "plane," and the description of your character is on pages 24 to 26.

But you may be a combination. Does your forehead slant back? Are your eyes fairly prominent? Have you a good-sized, prominent nose? Are your lips drawn in? Is your chin thrust forward at the point?

Then you are a "convex upper, concave lower," and you will read about yourself on pages 28 to 30.

Have you found your own type of profile yet? No? Then look into the mirror again. Is your forehead prominent at the top and flat at the brows? Are your eyes deep-set? Have you a small snub or sway-backed nose? Are your lips pushed out? Does your chin recede?

Then you are a "concave upper, convex lower." You will find yourself described on pages 31 to 33.

Now, if you wish to have your profile before you as you study, you may use either a photograph or a silhouette.

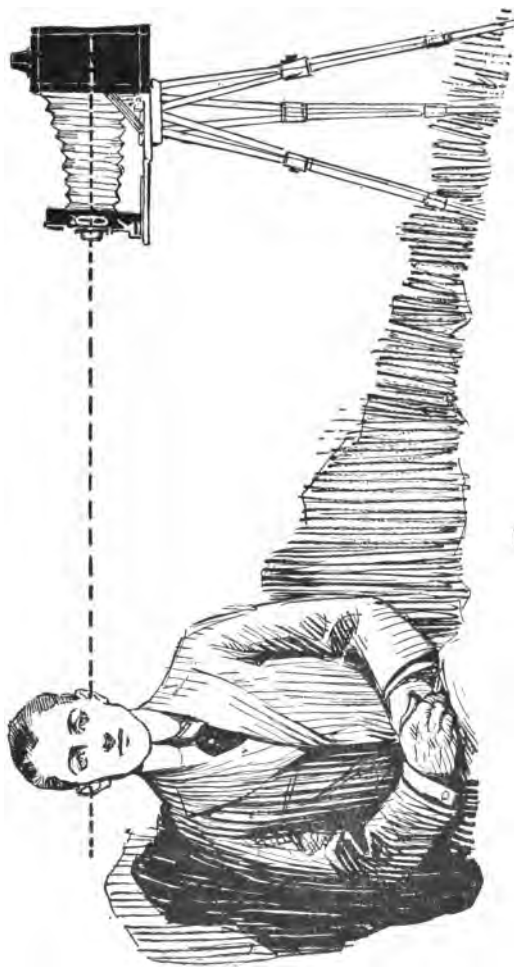


FIGURE 2

How to Take an Exact Profile Photograph

If you have a photograph of your exact profile, this will answer the purpose. Since, however, few professional photographs are exact profiles, even when they appear to be, you can be more certain of results if you have one made according to directions.

First, be sure you have a perfectly plain background, either black or white.

Second, have the camera placed at the exact level of your head—neither pointing down upon it nor up at it.

Third, hold your head vertical. A little inclination toward the camera or away from it may greatly change the contour of your profile as shown in the photograph.

Fourth, and most important, be sure you get an exact profile—your face neither turned too far away nor too far toward the camera. This is not easy. The photographer must be made to understand just what you want, and both you and he must be patient and painstaking in order to get it.

A good rule to follow is to have your head and the camera so placed that a line drawn from the center of the plate or film through the center of the lens would pass through your head from the opening of one ear to the opening of the other, as shown in *Figure 2*.

For the purposes of study a cheap, unretouched, "made-while-you-wait" postcard photograph is better than the more expensive kind.

How to Make a Silhouette

The third method of studying your own profile is from a silhouette, drawn by a relative or friend by means of your shadow.

To secure satisfactory and reliable results you must take pains:

First, to have a flat, smooth, vertical surface upon which



FIGURE 3

to throw your shadow and make the drawing. The wall of a room is usually best and handiest.

Second, to have your source of light on the same level with your head.

Third, to hold your head vertical and face at an exact right angle to the line of light, which should also be exactly perpendicular to the plane of the wall. In other words, a straight line drawn perpendicular to the plane of the wall from the source of light should pass through the center of your head from ear to ear, as shown in *Figure 3*.

Fourth, to have a large piece of white or light-colored paper or cardboard firmly tacked or pinned to the wall.

Fifth, to sit perfectly still while the drawing is being made. Sit as near to the wall as you can conveniently, as this makes the shadow more definitely outlined.

Sixth, to be sure that your relative or friend has a steady hand, a clear understanding of what you want, and a willingness to take pains, even if several attempts have to be made before you are satisfied.

How to Remember Profiles and Their Meaning

Let me help you to remember the five types of profiles described in Lesson One and to classify your own.

The *convex* is sharp, like the pointed end of a lemon.

The *concave* is "dished," like the inside curve of a banana.

The *plane* is straight up and down, like the side of a house.

The *convex upper, concave lower* is thrust forward below and slants back above, like a plow.

The *concave upper, convex lower* bulges at the top and tapers back below, like a balloon.

Then remember that the lemon is sharp and pungent, the banana mild and sweet, the house steady and useful, the plow forces its way through difficulties, and the balloon goes

up into the clouds (theories) and responds quickly to every breath of wind (emotions), and you will have the whole lesson.

How to Sum Up Your Character

The best way for you to arrive at a conclusion regarding your character and aptitudes is to take a sheet of paper and write down upon it, first, all of the traits indicated by your color; then, all of the traits indicated by the form of your profile.

Having done this, you will probably find that the traits indicated by your coloring verify or confirm the traits indicated by your profile, and vice versa.

For example, if you are blond and convex, you have two indications that you are practical, active, industrious, quick and skilful.

If, on the other hand, you are brunet and have a concave profile, then you have two indications that you are thoughtful, meditative, deliberate, patient, painstaking, careful, mild, good-natured, diplomatic and tactful.

But it may be that the indications somewhat contradict one another. For example, you may be convex, which indicates that you are quick, and you may be brunet, which would indicate that you are patient. The way to interpret this combination is perfectly logical and reasonable. It simply means that you are quick to comprehend and act, but that you are more patient and constant in action than a blond.

In a similar way other traits of character in yourself may be either confirmed or verified by the different observations, or may be modified in a perfectly reasonable way.

How to Use Your Knowledge About Yourself

When you have thus checked up all of these things, marked those as "leading" which appear under both heads, color

and profile, and "modified" those in which there is apparent contradiction between any two, you will have a fairly accurate, general picture of your character, disposition and aptitudes.

With this picture of yourself in mind, you will find your study of my course vastly more interesting, because you will know better and more clearly than ever before how this art of character reading fits you into the biggest and best job of which you are capable.

You will add to the details of the portrait, as you proceed with your study, until you know your strong points, the points which make your personality attractive. You will also know your weak points, those traits of character which detract from the power of your personality.

You readily see what this knowledge of yourself will enable you to do—to put forward, develop and make the most of your strong points; to keep your weak points in the background, restrain them, keep people from learning about them.

You will know other people better because you know yourself better. You will know how to please and interest each one you meet—just what traits of character you possess will make the most favorable impression upon every person you meet socially or try to influence in a professional or business way.

In short, through the use of the knowledge you gain and *use* in this course, you can *adapt* yourself more successfully to your every activity and to the personalities of other people. If you are an executive or leader, or aspire to be one, you can choose the right people for each function in your organization and can manage them all more efficiently, bringing out the best in them and winning their confidence, loyalty and co-operation.

The big thing in this study is to begin *now* to *use* your

